

SECOND RUSSIAN SUITE

National Dance and Folk Tunes

Arranged for Piano by LEOPOLD GODOWSKY

- I. In the Green Forest
- II. The Gypsy
- III. Blond Locks
- IV. The Dance Before the Battle



Saint Louis

ADAPTED AND EDITED WITH INSTRUCTIONS AS TO
INTERPRETATION AND METHOD OF STUDY

By LEOPOLD GODOWSKY

POETIC IDEA, GENERAL INFORMATION AND GLOSSARY

By EMERSON WHITHORNE

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 216

SECOND RUSSIAN SUITE.

No. I. IN THE GREEN FOREST.

THE STORY: In a little house far away in the great green forest, a maiden sits spinning. As she spins she sings and thinks of him whom she loves. She hears the wind wailing in the tree-tops, and she cannot sleep; so she sits spinning and singing through the long night—there in the little house in the great green forest.

LESSON: The melody must be played tenderly and softly throughout the entire sixteen measures of the piece. The student must notice the accents and slurs; the left hand is accented in each case where the right-hand accents fall. Except at measures 8 and 16, the first beat of every second measure receives an accent. A *staccato* touch is only required in the left-hand part of measures 5, 7, 13 and 15, otherwise the piece should be interpreted with a beautiful *legato*.

No. II. THE GYPSY.

THE STORY: This is an old Russian Dance, called *The Gypsy*, which is usually accompanied by the clapping of hands and loud cries: it becomes more and more animated, while the dancers are seized by a sort of mad barbaric frenzy; only when they are absolutely weary does the dancing cease.

LESSON: This piece must be played with a sharp *staccato* touch in the right hand except where slurs occur in measures 3, 4, and 6. Notice carefully the accents and rests. The *tempo* is rather quick, and the repetition must be made without any pause; however, there must be no shortening of the last measure. The student may play the piece a little louder the second time if this interpretation is preferred. The middle voices of the left-hand chords should be observed, and also the fact that these chords only extend over a five-finger compass.

No. III. BLOND LOCKS.

THE STORY: Being rather in the style of a *Ländler*, this Adaptation is a heavy, slow Waltz. The monotonous left-hand part gives it a particularly uncouth character. The maiden, who dances, repeats the words—'His beautiful blond locks,' referring to the young man whom she no longer sees, but still adores.

LESSON: The student should observe the simplicity of the rhythm; the second and third beats in the right hand of every other measure are to be given *staccato*, the slurs preceding these detached notes indicate that the notes under them are to be played *legato*, thus:



As these *staccato* notes are always a fourth or a fifth higher than the first note of the measure, they give to the rhythm a kind of lilt. The first beat of every measure in the left hand, being slurred to a *staccato* chord, must be accented. Notice the *crescendos* and *diminuendos*.

No. IV. THE DANCE BEFORE THE BATTLE.

THE STORY: The young men—or brethren, as they were called—were summoned together before a certain river in Southern Russia previous to a battle with the Turks. This is one of the dances of the soldiers, with which they amused themselves the night before the battle.

A. 216.

LESSON: The student will better understand the phrasing of the piece by observing the bracketed phrasing below:



There must be an accent on the third G in m. 1 and m. 3; the slurred groups of three notes, beginning with the G in the right hand of m. 4, should also each receive an accent, after which the following similar groups are less and less accented, while the eighth-notes G-B-C are played with a sharp *staccato*. Notice the five-finger compass of the left hand chords, and also observe that the eighth-note chords are always marked *staccato*. The spirit of this Adaptation is animated and joyous. The repeat is to be observed.

NOTE TO THE TEACHER—The aim of the editors is to have every department of their work as perfect as possible, and they have been governed by this principle in making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material that the student is capable of assimilating at the time.

GLOSSARY

tempo,	pronounced,	tém-pō, time.
legato,	"	lā-grā-tō, smooth, connected.
staccato,	"	stāk-kā-tō, detached, disconnected.
andantino,	"	ān-dān-tē-nō, a little andante.
con sentimento,	"	kōn sēn-tē-mēn-tō, with sentiment.
rall. (rallentando),	"	rāl-lēn-tān-dō, slackening the time.
allegretto,	"	āl-lē-grēt-tō, rather light and cheerful.
dim. (diminuendo),	"	dē-mē-noo-ēn-dō, gradually diminishing the volume of tone.
Ländler,	"	lënd-ler, a heavy country dance peculiar to South Germany and parts of Austria.

Without octaves, without accidentals, without bass clef, without pedal.

EDUCATIONAL ADAPTATIONS

National Dance and Folk Tune Series

SECOND RUSSIAN SUITE

I. In the Green Forest

Adapted and edited by Leopold Godowsky.

Andantino. $\text{♩} = 100-120$

1 *mp con sentimento*

2

3

4

5

6

7 *dim.*

8

9 *p*

10

11

12

13

14

15 *rall.*

16

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II. The Gypsy

Allegretto. $\text{♩} = 66 - 80$

1 *p*

5

III. Blond Locks

Andantino. $\text{♩} = 58 - 66$

1 *p*

5

Second Russian Suite, 2.

9 10 *mf* 11 12

13 14 *p* 15 16 *dim. e rall.* 17

IV. The Dance Before the Battle

Allegretto. ♩ = 108 - 136

1 *p* 2 3 4

5 6 7 8

Second Russian Suite, 3.